/164 cont./

415 Countless gourd vessels /cuyen: see glossary, p. 170 / and
531 calabashes, brownish-yellow, some of them painted black in designs not without taste.

411 In the lower roof-basket are stuck the arrows, averaging two meters long, and the bows, which almost reach a length of two and a half meters. The arrows, made of ubá, have simple wood or bone points; at the end of the shaft broad feathers are set spirally.

237 Feathers, even bunches of them and whole tail rosettes,
415 are kept in mats placed together portfolio-like; spindles, pigment, bones, root pieces, shells, and the like are kept in small baskets and nets. On the cords of the hammocks are found as decoration a couple of feathers or shells and -- the comb. This
412 toilet article consists of small, narrow sticks placed next to one
[284] another and held together by two cross-sticks of bamboo by means of a plaiting of cotton threads; the hard sticks project beyond the lower cross-stick as the teeth of the comb.

286 The hammocks are (one can hardly say woven, but rather knotted. Two posts stand in the ground; they are wound with a skein of cotton in the way that our women wind knitting wool on a chair; through the horizontal, parallel threads, vertical threads are drawn at four-centimeter intervals with guide sticks and knotted; the parts of the skein which lie close to the post and are not knotted (the entire bundle of horizontal threads pressed together) form the loop that receives the hammock ropes.

• 285 A plaited matting above the door and sleeves of alternating black and light straw are worked with a natural artistic sense. [illegible]

302 The hair of the women, cut unevenly and longest behind the ears, hangs down to the shoulders; the forehead is almost completely covered. A young woman had the latter painted with thick red color during the visit on the river. No ornaments. Only
301 the old woman wears a string over her left shoulder, which goes under her right arm; three trouser buttons, which she cut off from us and the soldiers with her own hands, are strung on it.

B /132 cont./
123 Then he dragged up one of the nicely plaited storage baskets
431 three-quarters of a meter high and, boasting happily, put it be-
[285] fore us as a present. The best was yet to come, however. A
B round mat was placed on the ground, the chief called, and out
[262] of the houses all the women and children came running and
slapped a beijú onto the mat, each one running back immediately
to make room. The agile flurry with which the beijús came
flying was charming. Some 16 cakes were lying there. Then
"ále" was said and we were dismissed. We, of course, outdid
ourselves in praise of the hospitality of the Bakaïrí and secretly
made up our mind to pay them back handsomely in Independencia.

B Since a heavy thunderstorm broke out, we stayed in the vil-
123 lage the last night. It was raining in torrents outside and
Tumayaua was describing his journeys. We all sat for a long time
around the fire, which the Indians let blaze up wildly by reck-
lessly tearing bunches of straw out of the wall of the festival hut.
Luchu had taken possession of the black frock-coat as his sole
article of clothing; another man had decorated his ear with a
fishhook. My erstwhile intended - it pains me not to be able
to keep this a secret -- honored me with scarcely a glance.

The song of woman's constancy!

000 /The remainder of Ch. VI, pp. 132-137, and Ch. VII, pp. 138-
152, are omitted in the translation./

/153/ Chapter VIII

I. Geography and Classification of the Tribes
of the Schingú Source-region

B The old chief of the Suyá, distinguished from his compa-
151 by an extremely modest lip-plug, had enumerated for us in 189
131 the long list of tribes that were settled on the upper Schingú
923 /Xingu/ and with his finger had drawn in the sand the source
[115] rivers on whose banks they lived. Cf. Durch Central-brasilien
/Through Central Brazil/, page 214 /see I. Steinen, this file,
pp. 104-106./. His 13 tribal names had tempted us to undertak-

/236 cont./

The nets, merely small hand nets, were plaited out of the twisted, very resistant tucum palm fiber. They hung as a pouch from a piece of vine with both ends bent together in an oval.

Two types of weir baskets were distinguished: the paranchi of the Bakairí, wider, fuller with horizontal, rectangular interstices, and the other, tamanchi, narrow, long, with wide, high vertical meshes. The catch-basket, kutu, was a plaited framework of pointed sticks, shaped like a truncated cone, and open at the top and bottom. I watched Palaiko as, in order to make a catch-basket, he evened up a bundle of already pointed sticks which still had different lengths. He used the following measuring stick. He took a piece of shaft reed, a-b, and another, c-d, and them together one under the other pare lled at b and c, and now used the free piece from c-d for measuring, placing the stick to be measured alongside it, pressing it against b, cracking it sharply at d, and breaking it off.

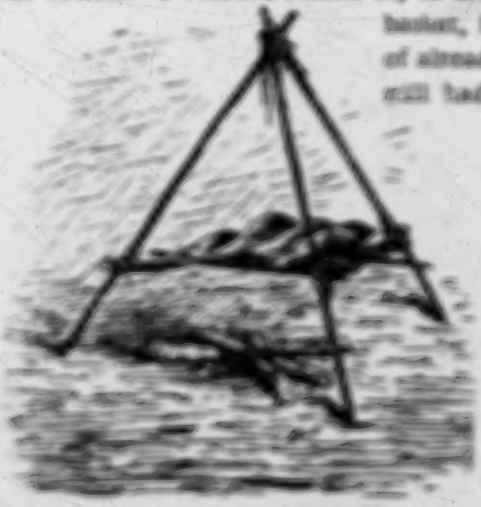

Fig. 31. Scooping rack (mampe). (1/20 nat. size /as drawn in the original illustration/.)

The Indians often set out for a few days to engage in fishing. They bring home baked fish, but they also seem to be satisfied merely to eat their fill for once outside. The pyramid of the grill, [illegible] of the Brazilians, which one almost always finds where the Indians have stayed overnight to fish or to build a canoe, is finished in no time. Three sticks are placed together like rifles and are joined at the top with bast, somewhat below the middle a little rod is placed crosswise from one stick to each of the two neighboring ones and is lashed, and this angle

/377/

is covered with more small sticks, so that a triangular horizontal grill is formed. The fish are opened with a longitudinal slash along the middle line and a crosswise cut on the side, the flap is opened, the entrails removed, and the fish are placed on the roasting rack.

Plaiting. The material was furnished by the [illegible], burití, aiouí, and carandaúba palms, bamboo cane, and Maranta stalks, which were split, the climbing palm umbarúba (Desmoncus), and the itipirandóba vines. The men were the ones who plaited. They used both feet to help out, one foot holding the transverse splits, the other the longitudinal ones. The basket plaiting was not on a high level. There were little standing and hanging baskets, closely plaited and wide-meshed, in which milk and fruit were stored, fish carried, and the like, but there was no advance beyond the generally familiar forms. Some variety was achieved by [illegible] strips. The basketoid and fanoli had larger, rectangular, trough-like standing baskets, which were characterized by a neat appearance, were also decorated with tassels at the corners, and were used to store grain and the like. The basketoid called these baskets [illegible], a word which the

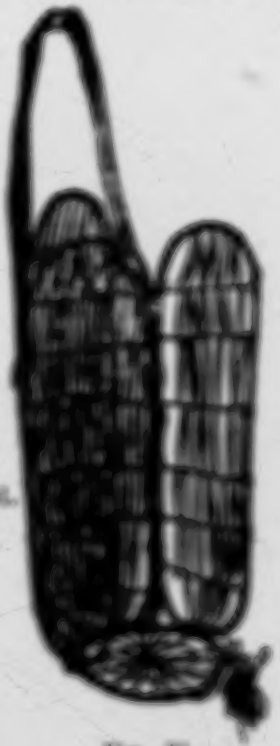

Fig. 31.
Carrying basket. (1/7 nat. size. [illegible])

/287 cont./

Bekaht used for the very differently constructed carrying basket. The accompanying illustration /see Fig. 31, p. 287/ shows the three-walled carrying basket used by all tribes, the "mayiku" of the Bekaht, while the manner in which it is carried, hanging from the head with a bast loop, may be seen in the picture of Tumoyaus, Plate 6 /see p. 61/. The contents were covered with leaves, which are also used to line the inside; then the side walls were bound together as tightly as possible. Small back-baskets were even hung on children.

The storage baskets for the manioca flour should also be mentioned. While the lower tribes had clumsy supply baskets, resembling the back-baskets in form, those of the Bekaht (akiu) were the product of careful work. Five or six thin poles as tall as a man were put together with a couple of cross-rings of vines to form a circular framework supported in some way, this was lined with Heliconia leaves, several of which were strung over one another with thread, spread out, and on the outside wound in horizontal circular turns with matted pandi-the bast from bottom to top, with the bast knotted continuously from piece to piece. While this type of basket was therefore unplaited, there were others with an open, hexagonal /238/ mesh plaiting, which were likewise lined with leaves. The baskets were hung by strips of cortex.

The plaiting of mats did not play an important role. Small for-diapers or square mats for forming the floe were very poorly. Larger mats for sleeping were lacking, since hammocks were used. Mats were used in the preparation of flour, five of all drying mats plaited out of palm leaves, and then sieve-mats consisting of four-edged small reed rods knotted together with cross-threads for sifting and pressing out the meal ground on [illegible] moved on canoe for moving heather ornaments. The feathers were placed in them as in a file folder, the mat was then held stiff by means of three clamps, one each on the top, on the bottom, and in the middle, made by bending split reed sticks together and, with the cut ends lying against them, stretching them across transversally and tying the projecting ends together at the right.

/[38 cont.]/

I shall discuss the reed diadems and plaited dance costumes in the chapter on music.

Textile work. The material pineapple silk, also hemp, palm fiber from the tucum and burití, and cotton. The fibers are put in neat bundles, and twisted on the thigh, but the cotton tufts, on the other hand, are drawn out into a thread by means of the spindle likewise made to turn rapidly on the thigh and then spinning freely. Only the women spin and weave. The fiber strings serve as the actual tie-threads and ropes; fish nets, carrying nets, in certain cases hammocks, and finally bowstrings are made of them. Knitting is done with bamboo rods or long wooden needles that have eyes.

Fig. 32. Fire fan (1/2 nat. size /in the original illustration/.)

The spindle is a disk through which is stuck a thin, not very straight, and smoothly washed stick sometimes notched at the tip. To it is attached a tuft of cotton, instead of seeds, whereupon the wheel is rapidly turned on the thigh and the whole allowed to hang; as a result of the even motion, the cotton is twisted into a thread. The thread is wound on the little stick, until a thick, cone-shaped ball rests against the wheel, which prevents it from slipping off. Diameter of the wheel-disk, five and a half to six centimeters, length of spindle shaft, 30-35 centimeters. The wheel usually consists of a piece of the ventral shell of the turtle,

/240 cont./

The hammocks of pure cotton were a specialty of the Bakaïrí; among them, too, buriti hammocks could be found even on the Kulisehu. The stoutest cloth was made by the Auetö. The hammocks for small children among the Nahuquá were peculiar: merely a bundle of stalks tied together at the top and bottom and hung up.

Thus, the most varied forms existed and were in the process of becoming uniform. The Suyá were still sleeping on large palm-straw mats following the custom of the Gês. When we visited them, they were on the point of adopting the hammock; they had a few specimens and were weaving some themselves. Perhaps the art came from the Trumaí women whom they had with them. After my journey of 1884 I pointed out the parallelism between the Schingú region and the Guianas, namely, that in both areas the cotton hammock seems to be native to the Karaiben, the palm-fiber hammock to the Nu-Aruak, and that furthermore this ethnographic conformity corresponds exactly to the linguistic one. In both cases, the technique arises from plaiting, only the material is different. The Bakaïrí were the most backward: they did not have the cloth-like fabric. It is also striking that their spinning whorls, although they completely fulfilled their purpose, were less artistic than among the other tribes.

A parallel technique was shown in a type of sieve-mat. The stalks were covered more or less closely with cotton yarn, so that stiff and at the same time very flexible, tight mats were produced, between which the mandioca was pressed dry. We also saw pieces of cloth used for the same purpose.

Gourd vessels. The fruits of Crescentia cuyeté /C. cujete/ and the cucurbit Lagenaria provide vessels of the most diverse shapes. There are some that are ball-shaped, cucumber-shaped, bottle-shaped, hourglass-shaped, as well as many others of an irregular nature; after cutting them in two one obtains correspondingly shaped bowls. The green fruits are tied into the desired shape, the hourglass shape, in particular, is a product of this method. In order /Pl. XV appears here/ /241/ to divide them

[Text Continues on P. 254]

/278 cont./

● 285 532 Straw figures. Anyone who still feels confident about always being able to interpret the pictures and figures of the Indians I should have liked to have had beside me in the hut of the Bakaïrí which contains the large frieze, not so much because of the painted decorations, as because of a plaited design above the door. When the master of the house had explained the pictures to us, he led us to /279/ this door, as though he wanted to say: "Now here I have another little work of art." There was a plaiting made out of thin, black twigs lying crosswise and yellow straw stretched vertically. One saw two rows of squares between three rods, divided alternately in a diagonal direction from top left to bottom right and from top right to bottom left in such a way that each of them was made up of a black triangle of twigs and a yellow triangle of straw. The Bakaïrí explained these triangles as "swallow feathers," "tárïga yuchúto." The

*[191] [30] →

Fig. 64. Small chain-figures. (1/2 nat. size /as shown in the original illustration/.)

tárïga is a black and yellow swallow,* while the ïti is black and white.

[114]

* Erroneously described as half black, half "white" in my book, Die Bakaïrí-Sprache /The Bakaïrí Language/, p. 39.

Apparently the yellow triangles of the design represented the wings. It is by no means a matter of a casual design, for neither its special

/279 cont./

mention, nor the surrounding figures, nor the construction of twigs made this likely. All doubts vanished, however, when the Indians showed us, inside two squares, which were otherwise made up merely of crosswise twigs, several narrow, and in themselves quite meaningless, stretches of plaiting on which was wound a little yellow straw, and then explained: "capybara teeth." In other words, teeth of Hydrochoerus capybara or water hog, the large rodent characterized by huge incisors, the chief of the saguiven. One had to admit that the outlines were roughly similar, but no European would have hit upon this correct interpretation by himself. Finally, we saw in the arüm hut of the Aueto a plaited strip which they designated for us as "fish bones." It was the same figure as No. 3, Plate 20 /see p. 188/.

I would have referred to these examples earlier, along with the drawings, and not here if they had not been connected with peculiarly plaited figures or dolls which we found among the Nahuquá. Of the two illustrations 65 and 66 /see p. 315/, the one is easily understandable and suitable for a kindergarten. It represents a /280/ toad; the other, however, I, at any rate, would not have interpreted correctly even if I had thought about it for a year. We have to recognize it as a deer! And actually it is quite simple. First I need to state that it is an animal; then the sharply protruding corner piece /Figs. 65-67 appear here/ to the right must be the head, and thus I have a four-footed animal, whereas I do not pay any attention to the three peaks on the back, since a Nahuquá is not familiar with a dromedary or a camel, to say nothing of an animal with three elevations on its back. It must, moreover, be a type of quadruped for which the tail, since it is missing, is not characteristic. What I see in the way of feet, however, corresponds most closely to the hoofs of the deer. Thus, I come slowly limping along behind the Nahuquá with my conclusions, while the Indian of another tribe, after brief reflection, finds the correct solution by himself.

Inasmuch as I considered the Bororó in connection with the drawings, their analogous frontal toy might be taken up in this connection. The folded piece of palm leaf, Fig. 67 left /see p. 315/ represents a "Bororó woman," that is to say, it is

/201 cont./

nothing more than the palm bowl with the bark belt holding it. A "horned mat" was represented by a palm leaf mat folded in the same way and then only a flower tied around it, the waist cord, which he wears besides his cuff and were long before the invention of the cuff.

The straw figures of the Sotsibi dance festivals are a special group. I shall have to discuss them in connection with the masks. They represented animals and were worn on the head. Spear-long dolls served as children's toys and were also stuck on a pole in the roof of the festival

Fig. 65. Tied bellmold. (1/2 nat. size /as drawn in the original illustration/.)

hut as a sign that a masquerade was being celebrated, they announced to all the world: "Big dance entertainment today."

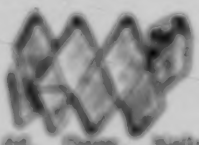

Fig. 66. Open bellmold. (1/2 nat. size /as drawn in the original illustration/.)

Fig. 67. Woman's and man's figure. Boroai. (1/2 nat. size /as drawn in the original illustration/.)

The two little dolls of Figure 68 /see p. 306/ seem to be very expressively summing me for the monument. In 1894 we came across large straw figures, which were not used as headdresses, in front of the second Sotsibi village on the Bataway. "Shortly before the exit from the woods we came across a wonderful display of about a dozen animal figures along one side of the path, probably the remains from a festival." (They

/[20] cont./

were meant to welcome the participants from the neighboring villages.) "They were made of leaves and straw, /[21]/ mostly quadrupeds with long, thin bodies, consisting of practically nothing but spinal column and long legs. The tallest ones reached to our hips. Something that was evidently supposed to be a monkey was climbing up a pole." Church Constructions /Through Central Brazil/, page 108 /see 1. Steinen, this file, p. 31/.

Fig. 60. Imitation to the dance. Bakairí. (1/6 nat. size /as drawn in the original illustration/.)

The masks figures, almost exclusively birds, are extremely characteristic of their enjoyment of art. We found the most attractive examples of them in the second Bakairí village. There they hung, almost as large as turkeys, on a long string from the vault of the dome, a strange sight to the person entering, who undoubtedly

Fig. 61. Masks figure. Harpia destructor. Bakairí. (1/10 nat. size /as drawn in the original illustration/.)

would think of ghosts and brollies. But these fine birds were nothing but lovingly trimmed maize ears which were bound in their natural straw husks. I loved figures of Harpia destructor, a large and a small species of falcon, the male

/20 cont./

hand, and the potato or giant cock. A human-like figure, a doll with a knob on top instead of a head, represented the proto Inuvo in his straw garb. Otherwise there were always birds, and, to be sure, large birds. Often a pair of genuine tail feathers were stuck in or a few colored bands pinned on the maize straw. The accompanying Harpia destructor (Fig. 69 /see p. 316/) is characterized by its strong beak and its crest, the tail feathers are banded with black, the toes are lovingly made out of twisted straw and where the foot emerges from the feathers of the leg there is a belting. More impressive was the Inuvo mask, a long with wings outspread. A thick maize ear, as the center section, formed the body, only the stem was not cut off as is, but rather, projecting far out, formed the somewhat thin, but long beak. On either side eleven maize ears in a row were clamped between a couple of twigs, and this beautifully suspended bridge then represented Glycoria americana, the individual parts of which were broken off one by one and roasted. Nothing mysterious, nothing symbolic, only a mask which the Setebö were very willing to wear chippy for the stranded European.

/28/ Loam dolls. A similar unexpected combination of the beautiful and useful is shown by a heavy, red, loam doll, 30 centimeters long, 14 centimeters wide, and seven centimeters thick, Fig. 70 /see p. 316/. Four rounded stumps, which are produced by two lateral and one lower /Fig. 70 appears here/ indentation in the body lump, are the extremities, a clumsy, cube-shaped projection, the head. Two little holes, the eyes, a depression, the mouth sinking deeply downward, and another little hole, the navel. This red loam man is an edible doll for children. It consists of the material which the Setebö say their grandfathers consumed before they were acquainted with manioca. Today the heavy, fat dough is probably no longer a prized delicacy. The doll is also not very suitable as a plaything because of its weight. I was told that children licked it. We found similar dolls made of white, inedible loam, however, and saw nothing of loam being

/324 cont./

large ones, near thereto into the medium of a cotton net. When the net is pull over the head, the feathers stand up in a crest. Feather bab were worn for covering the edge of the diadem, around theforehead, and chiefly, rather loosely knotted, around the upper arm.

Ear feathers. In Behedîf preferred to wear yellow Cassican feathers. cf. the men on page 311 and Plate 6 /see p. 61/. The ear feathers attach-are bulb or fastened to small or large sticks of reed. Thes-centimeter long feather outfit of the Kamayuwâ are very ugly and colorful. Figure 115 /see p. 311/, unfortunately, can-reproduce the magnificent colors. I have discussed the nose bloom of the Behedîf on page 168.

Only the Kamayuwâ had feather chains, or more properly long feather rope, which ng down over the back from a neck cord and were put togeth-with the feathers of the vulture, sparrow-hawk, snake, duck, or penguins. They belonged primarily "to the yahui dance," yuf-ûp. Long hairy longings fell in front over the forehead. The Kamayuwâ also had bundles of human hair, 30-40 centimeters lg, which were plaited on a head-net and used in the yahui dan. In addition they also wore small animal skins and sheild pieces of skin up to about one-fourth of a meter long in thereon.

/325/ Cheaper adorn were plaited out of reed. see Plate 6 /see p. 61/. Thehedîf and Yahuyuâ in particular were content with this adornment, which they skillfully plaited out of strips of hairs or six or mostly swanskin and enlivened by alternating black-colored strips.Among the Yahuyuâ little reed rolls were also set on in a star-shap arrangement, like the long comma feathers of the feather diadem. We also see plain pieces of hard bast (from yeta in bel) ti around like a diadem, the Aumâ chief even a piece of jaguar skin as a diadem, cf. the illustration on page 30. Finally, the Kamayuwâ had cotton caps which, like the reed diadems and the feather diadems, for their part developed out of the bast head, as the technique down.

Schmidt--18 2-6 (1901, 1927-1931) 1947 SF? Bacairi SF?

Fig. cont./

ment at the settlement situated on the left side of the Rio Novo. The main *aldeia* of these Indians, which consisted of five *ranchos*, was at a distance of three hours of the river from the small Brazilian *posto* of Rio Novo situated on the right side of the river. At this place I met Mr. Ehlers, who then held the rule of subdirector over the Bakairí.

Conditions among the Rio Novo Bakairí had hardly changed since the time when Karl von den Steinen describing them. Also, the population, which I estimated at 60 individuals, was more or less the same. Reginaldo, who had meanwhile become an old man, was still cacique of the two communities of Rio Novo Bakairí. Plate V of my book *Indianerstudien in Zentral-Brasilien* presents a photograph taken in the *aldeia* of these Indians showing Cacique Reginaldo with his wife in the midst of several other Bakairí, standing in front of the door of his house. The book which he holds in his hand is the work *Durch Zentralbrasilien*, published by Karl von den Steinen, in which he is also represented in a drawing and at which he is looking with great interest.[1] In the *aldeia* there were still various objects which were products of typical Bakairí work, such as for example the large baskets of twigs *(tarrasa)* woven in the pe-culiar way, and other kinds of baskets which matched exactly in terms of technique and decoration those made by the Bakairí of the tributaries of the Xingú River. (27) The Rio Novo Bakairí

[1] Cf. Wilh. Schmidt, *Indianerstudien in Zentral-Brasilien*, loc. cit., Fig. 176, p. 341.

also still used, besides *tarrasa*, bows and arrows for hunting, and these corresponded exactly to most of those Xingú-Bakairí of the Xingú River region. But outside of these objects, made in native fashion, these Bakairí had been changed completely into Brazilian *caipiranos* as a result of the fact that

[illegible]

[illegible] and provided regularly with meat, if possible monkey meat.

Among the various crafts of the Calusha Indians, pottery-making, plaiting, and spinning were still maintained in the ancestral form. Food preparation was also still the same as described by Karl von den Steinen [illegible] years past. The only essential difference appeared in regard to woodworking, for which at this time metal tools were used, so that this craft no longer depended on stone axes, drills with stone points, shells, and the teeth of fish or other animals. Another acquisition from the various expeditions which had passed through their territory were the pendants of multicolored glass beads with which many women and children, especially, were well provided. European clothing was seen only in exceptional cases. Thus the first man who came out of his house in Bhagwat Alaya to greet me had on trousers which he had been given at the time of a visit to the Rio Paranatinga Alaya and which surely had never been washed since. As a rule the Alaya (small triangle of bark) was the sole garment of the women and young girls, and a fine thread belt and body paint the men's apparel.

When Karl von den Steinen visited the Rio Culisehu Indians, the five Bakairí Alaya, called Bhagwat, consisted of only two large houses of sindeik and one small house for Iaulupi with an open [illegible], while the second and third Alaya each consisted of three large houses of sindeik and of one house for Iaulupi. Thus the number of houses in Bakairí Alaya at the time of my stay among these Indians had increased, and for the reason I do not hold to Captain Hermann Meyer's observation that the Alaya was already "greatly declining" at the time. (31) No doubt these

31. Hermann Meyer, Ibid., p. 226.

were then only two Bakairí Alaya on the Rio Culisehu, the first, Bhagwat, already mentioned by Karl von den Steinen, and the

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/To cont./

specimens collected by Karl von den Steinen which were said to represent him. To the base, dark color of the outer surface of the vessel, brown paint is applied on the walls in parallel vertical strips and on the bottom of the vessel in curved lines emerging from the circumference of a circle whose center is the center of the pot bottom. The height of the pot reaches 11.5 cm. and the diameter of its upper rim, 26.5 cm. Two other fired clay vessels, both smaller, are represented in Figures 26 and 27, one of which (V.B. 3877) has a height of 11.5 cm. and an upper rim diameter of 26 cm., and the other (V.B. 3876) a height of 12.5 cm. and an upper rim diameter of 20 cm. Of the other objects from the region of the upper Xingu River most were ornaments. The necklace shown in Figure 24 (V.B. 3917) and made of small shell disks (diameter: 1.8 cm.) and a large stone bead was given to me in Aweti Lagoa by my old friend, the Indian Karib, as a particularly precious object from former times. Other ornamental objects in my collection are shown in the following photographs:

301
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Figure 24, a. A necklace of small shell pieces /Olegina/ (V.B. 3918). Length of the pieces, 2.5 cm.).

/To/ Figure 25, c. A necklace of shell disks with a zoomorphic (bird) pendant of bone and (V.B. 3914).

Figure 25, b. Zoomorphic stone pendant for a necklace.

Figure 25, a. Feather diadem. (V.B. 3868.) Length 46 cm. Width 8 cm.

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Among the cultural goods of the Indians which we must also regard as products of the native industry, but which, in connection with those just described, were apparently made by the Indians of the Aweti-Lagoa from themselves, we may point out first of all the various kinds of painted objects, because they will serve to complement on various points my previous publications on Indian painted objects. (94) For the reason I shall

(94)

94. Max Schmidt, Indianerstudien in Zentral-Brasilien, loc. cit., pp. 330-371.

Ankermann--44 E-S (1911, 1927-1931) 1947 SPT Berlin SPT

/Fortsetzung/

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(113)

Cf. Idem., "Ableitung südamerikanischer Geflechtmuster aus der Technik des Flechtens /Derivation of South American Plaiting Patterns from the Technique of Plaiting/." Zeitschr. f. Ethn., 1904, Heft 3 and 4, pp. 480-512. Idem., "Die technischen Voraussetzungen in der Ornamentik der Eingeborenen Südamerikas /The Technical Bases in the Ornamentation of the South American Natives/." Ipek. Jahrbuch für Altertumskunde und Ethnographische Kunst, 1928, pp. 142-174.

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W2

during the journey that I collected from the Xinguan Waurá in a special section that follows. In addition to these objects I was primarily concerned with the acquisition of a mortar and its corresponding pestle and a triangular barbecue, because the relevant collections of the Berlin Ethnographic Museum did not include any specimens of these Waurá objects which are to be found in almost every settlement of these Indians. The wooden mortar which I brought from Simões Lopes (V.A. 1883, called ôpo by the Kuikuru Waurá) is shown in Figure 23. Its height reaches 30 cm. and the rim diameter 23 cm. From the irregular shape of the bottom it may be assumed that the lower part of the mortar was implanted in the ground. The corresponding pestle (V.A. 1884) has a length of 70 cm. and is shown in Figure 24. The barbecue shown in Figure 25 and called by the Kuikuru Waurá ujôho has the small triangular shape of Waurá barbecues. The sticks of which the barbecue consists are bound together with cane bark. Its height reaches 101 cm.

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W7

I found the dancing sticks shown in Figures 26 a-d and 27 a-d (V.A. 1881, 1882, 1883-1884, 1892, and 1897) in

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/SPT cont./

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III. Plaited Objects of the Bakairí in Southern Lopes

Most of the plaited objects that I acquired from the Bakairí in Southern Lopes belong to that kind of plaiting which I called in my respective previous publications Dulongeflecht (cropped plaiting).

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The two fire fans shown in Figures 31 a and 31 b (original V.B. 3910. Length of the upper rim 45 cm. Width 19 cm. b. (below) V.B. 3913. Length of the upper rim 43 cm. Width 17.5 cm.) are similar in their external form to those, with which we are familiar, of the Kuikuro Bakairí of former times, but in regard to technique they already show certain signs of degeneration. In the chapter "Collection and Collectionsornaments on Xingú-Quellgebiet /Plaited Objects and Their Ornamentation in the Headwater Region of the Xingú/" in my already-mentioned book, Indianervölker in Zentral-Brasilien, I dealt at length with the technique used in the construction of such fire fans, because these plaited objects were especially suitable to show the dependence of the ornamentation of plaited objects on the technique of plaiting used in their construction. It is possible to determine exactly the specific units in the plaited object and in order in which they were successively fashioned, and the specimens shown in photographs in the work mentioned clearly reveal how the ornamental ties between these specific units of the plaited article and, successively, the overall ornamentation of the respective item, are intimately bound to the technique of execution of the plaiting. Thus, in all fans of the kind /obtained/ from the Kuikuro Bakairí, the two triangular units of the plaited object, which begin with their bases on the two sides of the lower edge of the object, are striped horizontally, that is to say, parallel to the lower edge, while the middle part of the fan, which comprises /1/ the beginning of the plaited object and is shaped like a square resting on its corner, is mostly striped vertically.

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/37 cont./

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is shown by the fan represented in the photograph in Figure 191 of the above-mentioned book, there are cases where the middle part is striped horizontally without this leading to /38/ technical complications, and as in these cases like the two triangular ends of the object, which begin with their bases on the two ears of the lower edge of the fan, are for technical reasons striped horizontally, all of these plaited ends in the fan have the same ornamental striping. But the vertical striping that runs throughout the fan represented in Figure 114, a /39 top?/ and coming from Sundhu Lapez, is incompatible with the technical conditions of the ancestral form of these plaited objects. The structure of the plaiting of the fan shows that it, too, was plaited so that the work began at the middle part of the fan in the shape of a square resting on one corner, and then the two lower triangles were made by binding and plaiting the free ends of the fiber used to make the middle part. Among the numerous specimens of such fan /.? the Berlin Völkerpsychologisches Museum, there are some whose triangular parts at the lower edge of the fan show striping going in a vertical direction, and the imperfection of the lower edge of the fan from Sundhu Lapez, in comparison with the fine, smooth edges of the fan from the Kalpetta Bazaar, clearly shows that in the case of the fan from Sundhu Lapez we are dealing with a degeneration of the Bazaar plaiting technique, which is times past was more skillful and more dependent on certain principles. The fan fan shown in Figure 114, b /to bottom?/ also contains, in spite of its superficial good look, so many imperfections in the ornamentation and so many irregularities in the structure of the plaiting that its later origin is at once evident.

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There is a great similarity, we might even say identity, between the fan handle acquired in Sundhu Lapez and those which the Bazaar of the upper Kings Extension made in former times. The fan handle shown in Figure 3a (/1 .8. 1903. Diameter 12 cm.) is surprisingly similar to such a handle collected by Hermann Meyer from the Kadsuwā and described

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[36 cont.]
by me elsewhere. (61) Both baskets are woven of the fibers of

61. Max Schmidt, Indianerstudien in Zentral-Brasilien, pp. 349-351 and Fig. 176.

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[39] The flat, round basket shown in Figure 37 and called by the Kaiabi the Sakuli ape (V. 9. 3816; Diameter 36 cm. Height 11 cm.) must be held in terms of technique and ornamentation as a localized product of the ancestral Bakairí art of plaiting. The technique of the basket and its fundamental ornamentation running symmetrically over its entire surface and emphasized further by the different color of the respective rows of the plaiting ornament vertically and horizontally, are similar to a specimen acquired by Hermann Meyer from the Ira Kaiabi Bakairí shown in a photograph in my already mentioned publication. (68) There are only unimportant

68. Ibid., p. 350, Fig. 177.

A.Salmon-A--69 E-6 (1918, 1927-1931) 1967 SFT Session SFT

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differences in the ornamentation of these two flat baskets: the small chevrons of the flat basket from Sandbar Lagoon are white with a black dot in the middle and are surrounded by two black squares and one white square, while the chevrons of the other basket are black with a white dot in the middle and are surrounded only by a white square and a black one. Technically, the difference is explained by the fact that each plaited unit of the basket from Sandbar Lagoon, marked by the ornamental weaving running in the same direction, consists of 12 fibers going vertically and 12 fibers going horizontally, whereas the number of each one of these two groups of fibers in the flat basket from the Rio Culiacán is nine. Otherwise, the two baskets differ in the way in which one of the two groups of fibers (vertical or horizontal) of the plaiting has been colored black. Both baskets are plaited in such a way that the respective even fibers in one of the two groups of these fibers are plaited with their outer, smooth surface above and their inner, rough surface under, while the fibers of the other group, running vertically to the fibers of the first group, are plaited with their rough surface above and their smooth surface under. But the way in which the black coloring of the rough surface of these fibers is done is different in the two baskets. In the flat basket from Sandbar Lagoon the rough surface of the plaiting fibers is colored black before they are plaited, whereas the coloring of the flat basket from the Rio Culiacán is done in such a way that the entire basket, plaited as described above but without prior coloring of the rough surface of the respective fibers, is dipped with one end vertically. Through wetting the dye disappears from the parts of the surface of the basket formed by the smooth surface of the plaiting fibers, while the parts where the fibers appear with their rough surface at the surface of the basket remain black. The way of forming a small border with the free ends of the plaiting fibers emerging from the upper edge is the same in both baskets.

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/10 cont./

The basket from the Sundão-Lago Bakairí shown in Figure 10 (V.B. 8867. Diameter 26 cm. Height c. 5 cm.) must be held as a transitional product of a new age. In its /bi/ external form and its rim, formed with the ends of the planting fibers, it is altogether similar to the basket just described. Its peculiarity consists in that, along with the rhombic ornamentation common among the Bakairí, it also presents a winding /given in Portuguese, meandro/ ornamentation. It was characteristic of the Bakairí of the upper Xingu tributaries that in the ornamentation of their plaited objects and in the ornamentation derived from the latter, the winding pattern was almost unknown, while this decoration is common, for example, in the ornamentation of the Kayabí, neighbors of the Bakairí, and also appears specifically in the ornamentation of other tribes neighboring on the Bakairí, in the region of the tributaries of the upper Xingu River. Thus we must regard the winding pattern which appears on the surface of the flat basket from the Sundão-Lago Bakairí as an element alien to typical Bakairí ornamentation and introduced to them through the influence of other tribes. Since there were Kayabí women among the Paranatinga Bakairí, it may be assumed that they introduced the new decoration to the Bakairí. The diagram in Figure 47 shows that in this basket, too, the winding lines of the ornamentation of the planting were formed in the usual way whereby in certain parts of the planting the individual square units are placed in such a way that two of them do not touch corners in the same spot, while in those areas of the work where this does occur, there appear the rhombic or cross-shaped ornaments common among the Bakairí. The fact that in this case a foreign influence is involved is also derived from the various irregularities in the weaving structure, which contrary to the well formed plaited work of the Bakairí is former times. The workmanship in the basket conveys the impression that the Bakairí in this case accepted the new decoration without being sufficiently familiar with its technical continuity to produce a more accomplished

F51
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Fall cont. /

work, as also occurs often among other tribes in the process of transition in their cultural outlook. The diagram in Figure 47 shows that, in the middle of the basket, a secondary fiber was added arbitrarily to the other fibers that formed the plaited object, and that the triple mesh plaiting is changed several times into double mesh. Important irregularities occur, especially in the center of one of the rhomboidal figures.

The basket shown in Figure 39 and called by the Bakairí *kumunha* (V.B. 1884. Height 16 cm. Width of the bottom 21 cm. Width of the upper rim 28 cm.) is a good example of the plaited objects from the Sundles Lupes Bakairí which were manufactured in accordance with ancestral Bakairí technique. I have dealt at length elsewhere (47) with this type of basketry. What

47. Max Schmidt. "Die technischen Voraussetzungen in der Ornamentik der Eingeborenen Südamerikas." *loc. cit.*, pp. 137-156. Idem. *Initialornamente in Zentral-Brasilien*, *loc. cit.*, p. 366, Fig. 140.

is also common among other Indian tribes, and shown that in such cases the beginning of the plaiting consists of a square *tab* piece the middle part of which forms the bottom of the basket while the two corners are bound upward to form the two walls of the basket. In order to obtain uniform striping of the two walls, the square piece which forms the beginning of the basket must consist of at least two square units marked /x/ by two changes of the direction of the striping and with their two inner corners meeting in the middle of the bottom of the basket so that, in accordance with the two combination possibilities, the common decorative elements of the rhomboidal form or the shape of a cross results. If the surface of the bottom of the basket shows the rhomboidal ornamentation, as does the basket from Sundles Lupes (see diagram in Figure 39), the

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285 531 walls of the basket will show uniform striping running horizontally, while a basket the walls of which show striping running vertically will result if the surface of the bottom has a cross-shaped decorative element. (Cf. the basket shown in a photograph in my above-mentioned book (48).)

48. Max Schmidt, Indianerstudien in Zentral-Brasilien, 1st. ed., p. 304, Fig. 280.

285 [19] 531 Already on my trip made in the year 1911, I found among the Kaingáng Bororó a kind of basket which, in its external form, corresponds to the basket just described but which, in spite of the structure of the plaiting of its bottom suggests a completely different beginning of the plaiting. (49) A keep

49. Ibid., pp. 301 ff.

in mourning the head brought by me from the same Bororó shows, instead of the usual decorative elements of these baskets, the special figure that appears in the middle of the bottom of these baskets.(50) See the diagram shown in Figure 31. On my

[19] [26]

50. Ibid., p. 414, Fig. 372.

last trip, made in the year 1927, I acquired from the Bororó of Sangão Lopes several specimens of such baskets. Of the three specimens of baskets of this kind shown in Figures 41 (V.B. 3930), height 17 cm. Width of the bottom 31 cm. Width of the upper rim 33 cm.), 42 (V.B. 3888), height 16 cm. Width of the bottom 31 cm. Width of the upper rim 36.5 cm.), and 43 (V.B. 3892), height 21 cm. Width of the bottom 31 cm. Width of the upper rim 33 cm.), each shows a different structure of plaiting in the center of the bottom of the basket. That of the basket shown in Figure 41 has four

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Of the basket plaited of two burnt palm leaves, called by the Kwakiutl Indians *ba'alqa*, several specimens were already known from the Bureau of the upper Kings collection, which are similar with respect to their form and manner of plaiting, on the whole, to the baskets which I acquired from the Nimkish Lapes Indians. In these baskets, two of which three specimens are shown in photographs in Figures 66-68 (V.B. 2809. Height 36 cm. Width 32 cm. V.B. 2806. Height 32 cm. Width 34 cm. V.B. 2801. Height 37 cm. Width 36 cm.), the plaiting consists of single mesh or triple mesh. I have described the plaiting technique used in these baskets at length in my above-mentioned book, (32) with the aid of a diagram.

32. Ibid., pp. 308-309.
Figs. 182-184.

and I have shown that the beginning of the plaiting is formed by two square plaited units, of which one situated at the front side of the basket (square ABCD in the diagram in Figure 68) is plaited from the strands of half of each of the two leaves, and the other unit, situated at the back side of the basket (square EFGH in the diagram), /is woven/ from the other half of each of the two leaves. These two square units of plaiting, placed corner to corner, and, in their original position, placed one above the other, are united by two other units of plaiting made from the free fibers of the first two units (squares ADHG and BEFC in the diagram), in such a way that these four square units together form one unit (square HGFC in the diagram) the size of which is twice that of the two original units. While the four corners of this unit of plaiting (square HGFC in the diagram) are found upward in a vertical position (triangles DHC, BFC, EGC and CDH in the diagram) and serve as parts of the four walls of the basket, the bottom of the basket is formed by the middle part of this unit (square CDEG in the diagram) which

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remains in a horizontal position. The plaiting of the basket acquired by me from the Rio Kuluene Bakairí and that of the Sundfes Lopes basket shown in Figure 44 consist solely of such a square plaited unit whose corners are folded upward to serve as walls for the basket, without the addition of other plaited units to /x3/ complete the four walls of the basket. But the two baskets from Sundfes Lopes shown in Figures 45 and 46 present a more advanced form of this type of basketry in so far as the four blank spaces which appear between the four triangular parts folded upward to serve as part of the walls are filled secondarily to complete the plaiting up to the upper rim of the basket. Since the free ends of the fibers in a plaiting done in this manner all come out at the upper rim of the basket, it is possible, in order to secure them in this place, to fashion a very even and solid rim from which emerge, on both front sides, the ends of the stalks of the two buriti leaves used in the plaiting.

An interesting contribution to the problem of the dependence of basketry ornamentation on technique, and of the derivation of ornamentation from technique, is furnished by a comparison of the two baskets from Sundfes Lopes shown in Figure 45 and 46. The ornamentation of these two baskets is basically different from that of baskets of which plaiting is formed by loose fibers, such as that of the baskets shown in Figures 39-42. These baskets are also plaited in such a way that a flat square forms the beginning of the basket with the middle part forming the bottom of the basket and the four corners, folded upward, forming parts of the four walls. But by the fact that this flat square of plaiting is composed, in turn, of four plaited units marked by different directions of the striping of its ornamentation, uniform striping is achieved for all four walls, since in this case the striping in the four corners of the main unit, when folded upward, runs in the same direction. With regard to the Bakairí baskets woven of two buriti leaves, such uniformity in the

4:Schmidt--S6 E-5 (1901, 1927-1931) 1947 SP7 Bacairi SP7

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/43 cont./

striping of the walls has not been achieved because the square unit which forms the beginning of the object, in this case, contains only one diagonal stripe running in the same direction. The binding of the strands to the stalks of the leaves, which determines to a large degree the formation of the beginning of the basket, has placed a limitation, in this case, on the development of the formation of more complex units of the plaiting. The diagram in Figure 48 shows that of the four triangular corners of the flat square striped in only one direction, when folded upward, one pair (triangles GDH and BEF) present striping going in a horizontal direction and the other pair (triangles DBC and EGI in the diagram), striping going in a vertical direction. This condition also holds for the two baskets shown in Figures 45 and 46. In order to explain this more easily, I refer once more to the diagram in Figure 48. In this diagram the square GEBD comprises the plaited unit that forms the bottom. In the basket shown in Figure 46, the part of the front wall which is striped vertically corresponds to triangle DBC in the diagram, and the corresponding part of the back wall, not visible in the photograph, to triangle GEI. The corresponding parts of the two lateral walls of the basket present, in accordance with triangles EBE and DGH in the diagram, horizontal striping which also continues in the plaited complements done to fill out the remaining gaps in the four walls of the basket, /44/ so that the parts of the walls which must be regarded as accessory supplements to them present horizontal striping. The ornamentation of the basket shown in Figure 45 differs from that of the basket just described in the direction of the striping in specific parts of the walls, with those parts which are striped vertically in the basket shown in Figure 46 being striped horizontally, and vice versa. This variation of the ornamentation is brought about by the way in which the diagonal striping in the flat square which forms the beginning of the plaiting goes toward the other diagonal line in this square unit, so that the middle part of the front wall and that of the back wall present striping running in a horizontal

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direction, while the corresponding parts of the lateral walls and corresponding plaited supplements have vertical striping.

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184 Examples of the kind of plaiting called by me in my respective previous publications Doppelfadengeflechte (double-thread plaiting) are represented by the fish trap shown in Figure 54 and the flat basket shown in Figure 55. Fish traps like the one shown in Figure 54 (V.B. 9914. Length 54 cm. Diameter of the upper rim 25 cm.) were very common among the Bakairí of the upper Xingu tributaries, and the Berlin Ethnographic Museum possesses several specimens collected by Karl von den Steinen, who mentions them briefly in his above-mentioned book, Unter den Naturvolkern Zentral-Brasiliens. (53) He says

53. Karl v.d. Steinen, Unter den Naturvolkern Zentral-Brasiliens, loc. cit., p. 236.

there: "As for fish traps, there were two kinds: one called by the Bakairí puroschi was broader and had rectangular intermediary spaces, while the other, called tanaschi, was narrow and long and had high, large meshes oriented vertically." In Karl von den Steinen's book, there is no drawing or photograph of such
126 a fish trap. The specimen which I got from the Simões Lopes Bakairí and which they call tikíshi consists of slender twigs bound at regular intervals by a double strand which, starting at the bottom, goes through the twigs in spiral fashion. A funnel-shaped entrance made of thicker twigs is placed at the upper edge.

285 The flat basket shown in Figure 55 (Length 65 cm. Width 37 cm.) serves to store fish and consists of a wooden hoop filled in with double-thread plaiting in the form of a small mat like those the Bakairí used to strain their liquids.

Finally, I must mention the small basket shown in Figure 56 (V.B. 9891. Height 20 cm. Width of the upper rim 19 cm.)

/44 cont./

285 which belongs with regard to technique to the third main group of South American basketry, made in such a way that two groups of fibers, of which those in the first group are placed vertically to those in the second group, are interwoven with a third group of fibers oriented in a different direction. Only the walls of the basket are plaited by this technique, while its bottom consists of "step plaiting," done in the usual way [191] with /45/ double mesh. Apart from its bottom the basket is similar with respect to form and technique to a specimen of such a Nahuinal basket shown in a photograph in my above-mentioned book. (54)

54. Max Schmidt, Indianerstudien in Zentral-Brasilien, loc. cit., p. 370, Fig. 200.

000 /Pages 45-58, containing a vocabulary and texts, have been omitted in the translation; see the foreign text./

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Plate XVI
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Fig. 35. Five bags. Bakairí in Simões Lopes.

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Fig. 36. Fish basket made from two burití leaves. Bakairí in Simões Lopes.

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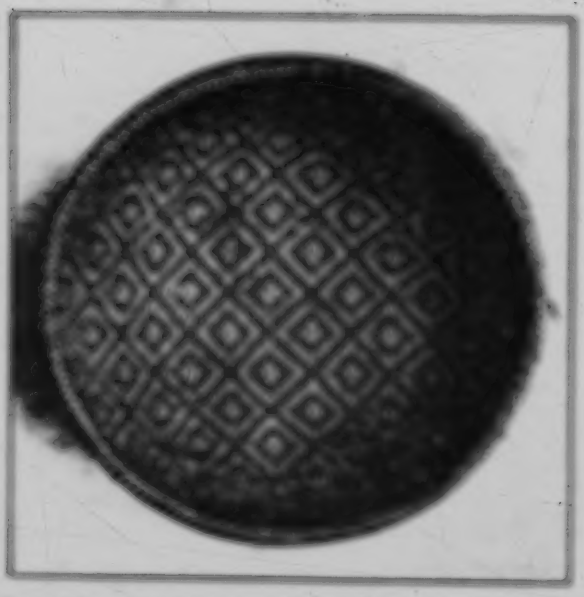

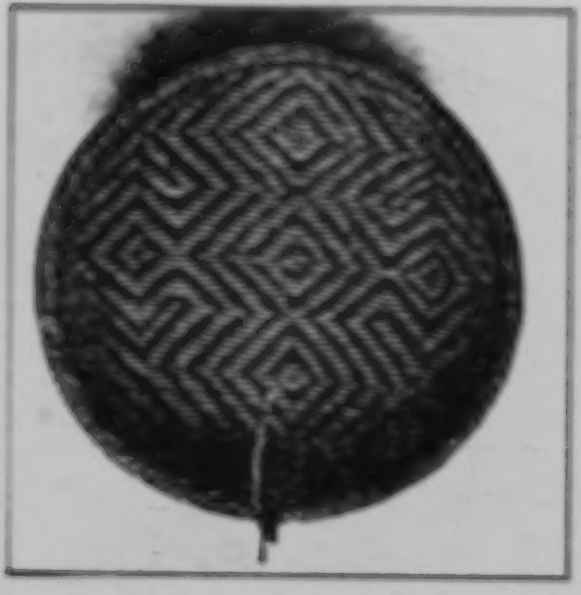

Fig. 39. Basket of the Bracciel in Sundas Lape.

Fig. 40. Basket of the Bracciel in Sundas Lape.

Fig. 41. Skull of the Bolivian ox Vombos Lagos.

Fig. 42. Head of the Bolivian ox Vombos Lagos.

Fig. 45. Basket woven from one horn leaf. Showing 10 Simple Layers.

Fig. 46. Basket woven from two horn leaves. Showing 10 Simple Layers.

Fig. 47. Basket woven from two horn leaves. Showing 10 Simple Layers.

Fig. 48. Basket woven from two horn leaves. Showing 10 Simple Layers.

Plate XXII
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Fig. 47. Diagram of the plaiting of the basket shown in Fig. 38.

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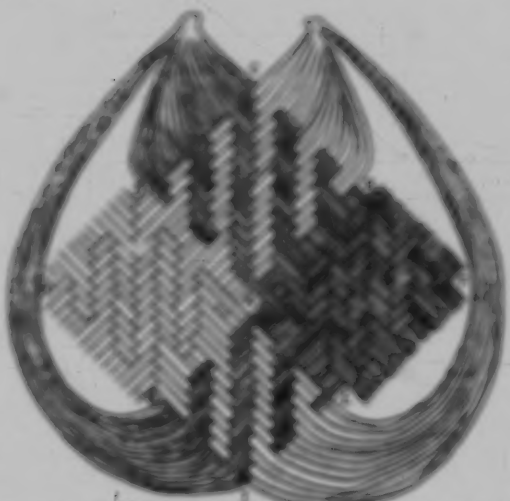
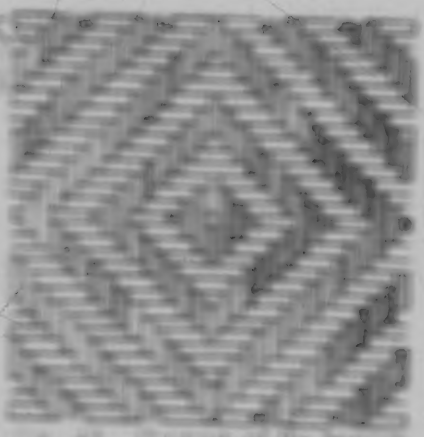
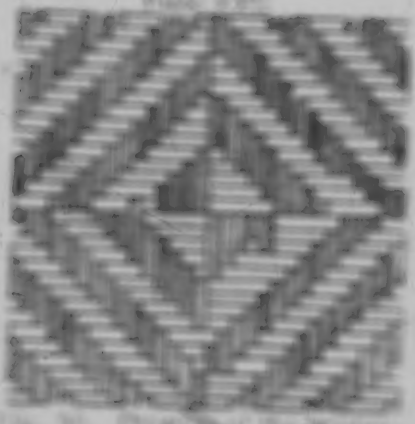
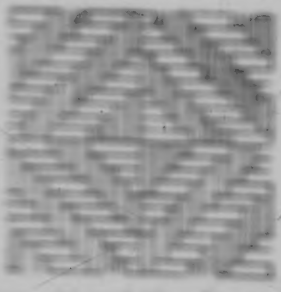
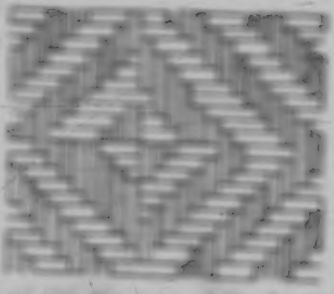


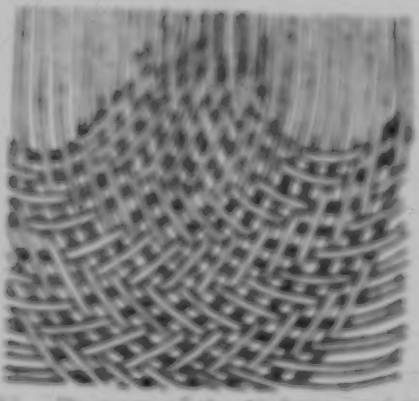
Fig. 48. Diagram of the technique of the basket plaited from two burnt leaves.

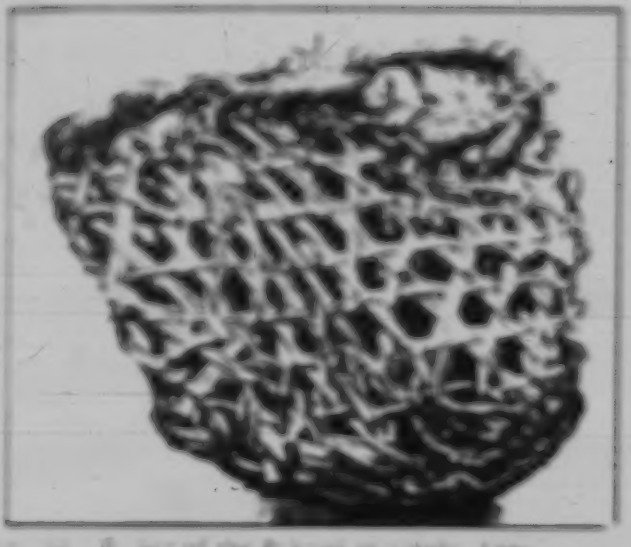












(Typ. copy)

The Bakairi slept in hammocks, strung, woven of palm fiber. Their furnishings can be summed up a number of a metal piece of wood, clay pots, mats and baskets. The diet was upon manioc, [illegible] sweet potatoes, maize, and fish. However, the hunting of monkeys, wild pig, tapir, and other animals was not slighted. Most of the fish endemic, however, were of vegetable origin, and the most important harvest were made up of manioc, maize, sweet potatoes, and [illegible]. Tania [illegible], cotton, urucú, and tobacco were also planted.

The occupants of a communal men worked together on the building of a new house, acquiring thereby the right to reside in it. This construction work, however, was led by the individual who had the most prestige in the group, usually the eldest of the house, who thus set himself up as the head of the new house. The tasks of clearing fields and planting generally depended on the participation of all the aldeia. When beginning a new clearing, the Bakairi would give a feast, somata, with the distribution of food to the Indians who worked on the fields. The Bakairi made canoes from the bark of the [illegible] tree, in the Kuikuro way. The construction, as well as fishing, hunting, and agricultural activities, were accompanied by propitiatory rituals.

Their products were bartered among neighboring groups in the course of visits called tuiki, which depended on the presence of the chiefs of both aldeias. After the exchange of the objects desired, the visitors were honored with a feast called tuiane.

(Typ. copy) The Bakairi were not a warlike people, and their political organization does not seem very elaborate. Each aldeia had a chief, puma, assisted by a subchief, ináula. The Bakairi do not remember the existence of a chief for the whole tribe, and there is no evidence that such a figure ever existed. The selection of the ináula was made by means of agreement of the aldeia, but it generally fell on the son of the puma himself. The puma's functions were chiefly ceremonial, economic, and juridical.

[372-A]

[illegible] beans, [illegible] sweet, sweetpotatoes, malanga, "ocuma," [illegible] sugar, pineapples, white cotton, [illegible], arrowroot, [illegible], [illegible], guayabas, [illegible], yam. Manioc, maize, and sweetpotatoes were the principal food crops. Cotton was grown for making hammocks and the various belts and strings used. Tobacco leaves, after being dried, were smoked by being rolled into cigars (tapalli). Tobacco seems to have had a ritual use, as the shamans smoked heavily before performing a rite. Bitter manioc was shredded on a shredding board into which fish teeth or fine pieces of shell had been embedded. The pulp was squeezed in a piece of cotton cloth in order to remove the poisonous acids. The meal was then used for baking cakes. The fine powder or flour which settled at the bottom of the sifting tub was also used for baking cakes after it was thoroughly dried. Maize was eaten boiled or roasted. Sweetpotatoes were roasted over coals. Maize meal was prepared and mixed with wild honey and water to make a non-alcoholic beverage. The Bontoc claim not to have used any form of alcoholic beverage.

Cultivated plots were located outside the village, each large household usually having a continuous area. Maize and many other crops were planted in September and October when the rains began. Sweet manioc and sweetpotatoes could be planted the year around, especially on river banks after the rivers went down following the rainy season. April was the hottest month and also the beginning of the ceremonial season.

ORGANIZATION OF LABOR

The occupants of the large communal houses usually worked together in the fields, went hunting or fishing together, and generally cooperated in communal activities. Families could work individually if they wished or did not need the help of others. It was the task of the men to burn and prepare the fields for planting. As the men loosened the soil with the digging stick women planted the seeds, slips, or pieces of stalk, as the case might be. Women and children thereafter took care of the weeding.

Division of labor by sex existed to a certain extent. Women were mats (*sesepis*) out of various fibers, and hammocks out of cotton yarn which was also spun by women. Men wove baskets. Both men and women made clay pots. Barnett